

# THE BEST SUMMER EVER!

MAR 22 -  
APR 17

By KEVIN KLING

Directed by STEVEN DIETZ



SEATTLE  
CHILDREN'S  
THEATRE



# A WORD FROM OUR SEASON SPONSOR



Seattle Children's Theatre and Microsoft share a passion for creativity, learning and excellence. Year after year, Seattle Children's Theatre delivers high quality entertainment that captivates the imaginations of young people and their families, throughout the Pacific Northwest. That's why Microsoft Philanthropies is proud to sponsor the 2021-2022 Season.

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**Kate Behncken**

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# A WORD FROM KEVIN MALGESINI

Dear Friends,

Two years ago, *The Best Summer Ever!* team was preparing for its first day of on-stage rehearsals for SCT's fourth production in the 19-20 season. What we could not have anticipated was a pandemic-forced closure. We were forced to walk away with a set on stage, costumes and props ready to go, but a project unrealized. After a much-anticipated 24 months, it brings me tremendous joy to welcome the entire cast and creative team back to our 21-22 season.

Though much of the world has changed since we started this journey, one thing that remains true is SCT's commitment to telling stories that center on the experience of young people. We are fortunate to have Director Steven Dietz, an artistic force and longtime friend, expertly direct this production written and performed by nationally acclaimed storyteller Kevin Kling. Joining the collaboration is Musician Robertson Witmer, a regular SCT collaborator whose work has been seen across Seattle stages.

As the lights go down and our journey unfolds, we invite you to bring your whole self. One of SCT's values is Clap Hard, Cry Hard. We invite you to laugh big, cry big, ask big questions and feel big feelings. This story reminds us that even as people learn and grow, life changes a little bit at a time. Only when looking back do we realize it happened all at once. During your time with us, if you cross paths with anyone who makes this show possible, please stop and thank them for their work. From the artist on stage to the designers, directors, carpenters, painters, costume makers, production crews, educators, marketers, and administrators—we have made this magical experience possible for you.

Welcome to the Theatre, and please enjoy Kevin Kling's *The Best Summer Ever!*

Sincerely,

A handwritten signature in black ink that reads "Kevin Malgesini". The signature is fluid and cursive, written in a professional but personal style.

Kevin Malgesini, *Managing Director*

# SYNOPSIS

This show is performed by Kevin Kling himself. Kevin enters and introduces himself to the audience. He points out that everyone has something that makes them different from others. Kevin, for example, has only four fingers on his left hand and his right arm doesn't move.

We then join Maurice, played by Kevin, on the last day of school. The bell rings. As everyone leaves, Maurice waits for his sister Emily to walk him home. He used to walk home with his brother, Marv, but one day they got into some trouble at a convenience store, so now Emily is tasked with providing supervision. Emily, annoyed that she had to wait for Maurice for so long, hastily tries to grab his hand to walk him across the street when she realizes she accidentally took the hand of a boy from her grade. In that moment, Maurice notices a change in Emily. He tells us that everyone in his family changed that summer, which is why it was the best summer ever.

The summer started with the funeral of Maurice's Uncle Alfie, which is held at their grandparent's farm. At the farm, Maurice talks with his grandpa. Maurice sees that chicken and tells him that Joyce stopped laying eggs, which means it won't be long before she becomes dinner. Fearing for her life, Maurice secretly takes Joyce home with him.

When the family arrives home, dad finds Joyce in the trunk. Maurice pleads with his dad to let him keep the chicken as a pet and his dad agrees as long as Maurice builds her a coop and promises to feed and take care of her.

Later that summer, Grandpa comes to visit. Maurice shows him the garden where he planted the seeds, but Grandpa sees that the garden is not growing well. He tells Maurice to leave out plates of food for the little people who live in the garden. If you don't leave out plates of food for the little people, Grandpa tells Maurice, the little people will cause mischief.

Grandpa tells Maurice a fairytale about a girl who once lied to her father and the consequences she faced. Maurice realizes that Grandpa knew he was lying about his love for farming. He promises never to lie to his grandpa again, and admits he's a terrible farmer. Grandpa agrees to help Maurice with his garden. Maurice now launches into the story of his sister Emily's worst day that summer. Emily was taking part in a car wash fundraiser for her marching band. Maurice is watching from across the way when he sees the boy Emily held hands with in the crosswalk earlier. Maurice yells to Emily pointing to the boy on the bike. Emily gets in the car she's washing and drives after the boy. While she's driving, she crashes into an ice cream truck, the back of which falls open and we discover Marv with armfuls of ice cream bars. All the children are in deep trouble.

It's the Fourth of July and Maurice is grounded. He is sequestered to watch the fireworks from the backyard with his grandpa. Grandpa thinks the fireworks look like flowers. Maurice starts to see the similarities. Then Grandpa points out some constellations and the two of them begin to make up their own constellations such as pizza and wiener dogs. Maurice enjoys the time with Grandpa and makes a wish on a wishing star. Grandpa tells Maurice, "One day I'll be up in those stars," but not yet, they both agree.

One day, Marv gets a letter telling him that he failed a class and needs to go to Norwegian Camp to make up the grade. Maurice misses Marv while Marv is gone and asks to go to Norwegian Camp, but his father takes him backyard camping instead.

While camping, Maurice asks Dad to tell him a scary story. Dad tells Maurice about the "Collector," a man who escaped from an asylum nearby. He loves the smell of bug spray, Dad tells Maurice, which frightens Maurice because he just put on some bug spray. The Collector, however, hates the smell of roasted marshmallows. Maurice runs into the house and gets some marshmallows, graham crackers, and chocolate, and that's how he learned to make s'mores.

A week later, the family receives a letter from Marv asking to be picked up from Norwegian Camp, which is followed the next day by another letter. The second letter tells how Marv rallied the other kids at Norwegian Camp to attempt to plunder items from other nearby camps. This proved to be quite difficult, however, and they returned to camp a little worse for the wear. Because of his role in leading this attempted revolt, Marv was being sent home.

Summer is almost over. One night, Maurice's parents go out and leave the kids with Grandpa. Maurice goes out to the backyard to spend some time with Joyce, when he sees one of Grandpa's tools lying in the grass unattended. It is very unlike Grandpa to leave tools out, so Maurice knows something is wrong. Maurice finds his Grandpa on the ground, clutching his chest and saying, "my heart, my heart!" The kids jump into action, piling into Grandpa's car. Emily drives, Maurice navigates, and Marv sits with Grandpa to calm him down. They get him to the emergency room and once he's being taken care of, the kids call their parents. The doctors tell Mom and Dad that the kids helped save Grandpa's life.

School begins again. Emily holds hands with the boy she chased in the car, Marv gets a letter from a friend at Norwegian Camp and decides he wants to go back next year, and Maurice sees that a bluebell has grown in his garden. The bluebell is the flower of Norway, which reminds Grandpa of his home. He tells Maurice he is a good farmer.

# ACTIVE AUDIENCE GUIDE

**Want to explore articles, activities, interviews, and behind-the-scenes photos from *The Best Summer Ever*? Check out the Active Audience Guide by scanning the code below!**



# THE CAST



## KEVIN KLING

**MAURICE & PLAYWRIGHT** - Kevin Kling is so excited to be back with Seattle Children's Theatre, working with his best pal Steven Dietz and the legend Rob Witmer. Kevin has written many plays for children and family audiences including adaptations of *Lyle, Lyle Crocodile*, by Bernard Weber, *Busytown*, by Richard Scarry, (premiered at SCT, directed by Linda Hartzell) and *Lilly's Purple Plastic Purse*, by Kevin Henkes, (premiered at SCT, directed by Steven Dietz). He has also written original works including *Mississippi Panorama*, *Perfectly Persephone* and *The Best Summer Ever*.

His one-person shows *Home and Away* and *How, How, Why, Why, Why* and *Breakin' Hearts and Takin' Names*, premiered at Seattle Rep and went on to productions at various theaters including the Cincinnati Playhouse, the Goodman Theater, the Kennedy Center, the Denver Center for the Performing Arts and off Broadway's Second Stage Theatre.

Collaborating with composer Victor Zupanc, Kevin wrote the lyrics for *For the Birds*, *The Burning Wisdom of Finn McCool* and *The Twelve Dancing Princesses*.

Kevin is a frequent performer at the National Storytelling Festival in Jonesborough, TN. He has written five books. The PBS autobiographical documentary *Kevin Kling: Lost and Found* and in 2014 he was named the Minneapolis Storyteller Laureate by Mayor RT Rybak.

Kevin is very proud of his work as a playwright and performer with the Minneapolis-based Interact Center for the Visual & Performing Arts, a company that creates art in the spirit of radical inclusion. His website is: [www.kevinkling.com](http://www.kevinkling.com).

Thank you to Victor Zupanc and the Children's Theater in Minnesota.



## ROBERTSON WITMER

**MUSICIAN** - Rob's previous shows at SCT include *Red Riding Hood*, *Black Beauty*, *The Miraculous Journey of Edward Tulane*, and three productions of *Go, Dog. Go!* Other recent credits include: *Dracula*, *Romeo + Juliet* (ACT); *The Revolutionists* (Whitman College); *The Ghost of Splinter Cove* (Children's Theatre of Charlotte); *Comedy of Errors* (Seattle Shakespeare Company); *Orfeo ed Euridice*, *Tosca* (Seattle Opera) and *Greenwood* (Alvin Ailey American Dance Theater). His sound designs have also been heard at Seattle Rep, Intiman, Spectrum Dance Theater, Village Theatre, and Teatro ZinZanni. Rob plays with several bands, including The Love Markets and the Toucans steel drum band. Rob is a member of United Scenic Artists, USA-829

# THE CREATIVE TEAM

## STEVEN DIETZ

**DIRECTOR** – Director, SCT: *Red Riding Hood*, *Lilly's Purple Plastic Purse*, *Go Dog Go!* (co-written with Allison Gregory), *Honus & Me* (also playwright). Playwright, SCT: *The Rememberer*, *Still Life with Iris*, *Jackie & Me*. Recent Seattle: *Dracula* (ACT), *Last of the Boys* (Seattle Rep), *Lonely Planet* (West of Lenin), *On Clover Road* (Seattle Public). Recent premieres: *How a Boy Falls* (Northlight Theatre, Chicago), *The Great Beyond* and *The Ghost of Splinter Cove* (Actor's Theatre of Charlotte, Children's Theatre of Charlotte), *This Random World* (Humana Festival of New American Plays, Louisville). Other directing: Actor's Theatre of Louisville, Northlight Theatre, Denver Center Theatre Company, Los Angeles Theatre Center, Festival of Sydney (Australia), ACT, Seattle Rep, Westside Arts (Off-Broadway), and the Sundance Institute. Teaching: Professor of playwriting and directing at UT/Austin; Dramatists Guild "Traveling Master" – teaching classes in playwriting, story-making, and collaboration. Thank you, Courtney.

## MICHAEL B. PAUL

**STAGE MANAGER** - Mr. Paul has stage managed locally at the Seattle Repertory Theatre (most recently *In the Heights*, *The Children*), ACT, Intiman and the 5th Avenue Theatre. National credits include *The Guthrie*; Shakespeare Theatre in DC; Oregon Shakespeare Theatre; Milwaukee Repertory Theatre; Cincinnati Playhouse in the Park; Actor's Theatre of Louisville, Humana Festival; La Jolla Playhouse; Baltimore's Center Stage; Manhattan Theatre Club and the late Alaska Repertory Theatre. For The Seattle Children's Theatre: *Addy*, *An American Girl Story*, *Night of the Living Dead*, *Harold and the Purple Crayon*, *The Cat in the Hat*, *Pippi Longstocking*, *Dick Whittington and His Cat*, *Elephant and Piggie's - "We Are In A Play!"*, *Naked Mole Rat Gets Dressed: The Rock Experience*, *Balloonacy* and *Corduroy*.

## EMMA BOSCH

**STAGE MANAGEMENT FELLOW/ PRODUCTION ASSISTANT**  
- After graduating from UW's Drama department in 2020 with COVID in full swing, Emma Bosch is delighted to finally be back in the theatre for *The Best Summer Ever*. She played the Stepmother in UW Stage Note's production of *Into the Woods* and served in crew positions for UW's *Romeo and Jules*, *The Addams Family* (Stage Notes), and *Pippin* (UW). While waiting for the resurrection of theatre, she has been busy working with young people at teen and arts centers and summer camps on Bainbridge Island and across the Seattle area.

## JEFFREY COOK

**SCENIC DESIGNER**- Jeffrey Cook is a Washington native, working throughout the Northwest since 1989. Previous SCT designs: *Naked Mole Rat Gets Dressed: The Rock Experience*, *Fire Station 7*, *Elephant and Piggie's "We Are In A Play!"*, *The Garden of Rikki Tikki Tavi*. Jeffrey is the "In charge" scenic painter at SCT. Local designs include: The 5th Avenue Theater (*Forum*, *Cinderella*), Village Theater (*The Gypsy King*), Harlequin Productions, Book-It, Tacoma Actors Guild, Taproot. He has designed the Winterfest décor, our cities official holiday event, at Seattle Center Armory and Ice Rink since 2008. Regional: Profile Theatre Project (Portland) and a dozen sets for Oregon Contemporary Theatre including *Tiny Beautiful Things*, *Clybourne Park*, *Next To Normal*. National: three years at the Denver Center Theatre (design and production studios), touring with *Thomas the Train Live on Stage*.

## RICK PAULSEN

**LIGHTING DESIGNER** - Is delighted to resume bringing this project to the stage after a 2-year pause. Rick's lighting has been seen in many shows at SCT including *Lilly's Purple Plastic Purse*, *Honus and Me*, *The Lion the Witch and the Wardrobe*, *Wizard of Oz*, *Sleeping Beauty*, and many others. His work has been seen in well over 200 productions in Seattle and around the country over the past 40 years. Rick is proud to be a member of United Scenic Artists Local USA 829.

## SARAH BURCH GORDON

**COSTUME DESIGNER** - Sarah Burch Gordon has been designing costumes in Seattle since 2005. Local favorite designs include: *Red Riding Hood* and *Balloonacy* at SCT; *Dracula*, *The Trial of Ebenezer Scrooge*, *Jane Eyre*, and *Persuasion* at Taproot Theatre Company; and *A Midsummer Night's Dream* at Edmonds Community College. Other than the pandemic induced sabbatical, she has been the Costume Shop Head here at SCT since 2017. Prior to that, she worked at Taproot Theatre Company as their Resident Costume Designer and Costume Shop Manager. Before moving to Seattle, she taught Costume Design at Mars Hill University in North Carolina. Other regional credits include working at Southern Appalachian Repertory Theatre, StageWest Theatre, and Venture Theatre Company. She is a two-time Gregory Award nominee and received her MFA in Costume Design from Temple University. In addition to being a costume designer, Sarah is an artist, writer, editor, and fairy godmother extraordinaire. Roses and parsnips to CLM.

## JOSEPH SWARTZ

**ASSISTANT SOUND DESIGNER** - Joseph Swartz (he/him) is a thirty-year veteran of the Seattle theatre community, and an eleven-year veteran of SCT, who also grew up seeing every SCT production at the Poncho Theatre (and others) throughout the 1980s. Previous SCT sound design team credits include *The Lion*, *The Witch*, and *The Wardrobe*, *Above-Below-Between*, and numerous Summer Season productions. A few favorite Seattle sound designs include *The Feast*, *Belleville*, and *Year Of The Rooster* for MAP Theatre; *Crime And Punishment*, *A Streetcar Named Desire*, and *To Kill A Mockingbird* for the old Intiman Theatre; and a 2013 production of *Cliffhouse* for Macha Monkey Theatre which earned him a Gregory Award nomination. Joseph is a Seattle native, a graduate of the Art Institute of Seattle (R.I.P.), and spends most of his days making or listening to music, collecting records, and watching his teenager play basketball.

# AUDIENCE MEMBER GUIDE

Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allows the rest of the audience to enjoy the show. **We invite you to laugh when it is funny, cry when it is sad, gasp when it is shocking, but refrain from talking during the show, as it disturbs audience members and performers alike.**



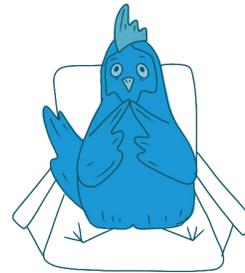
Leave cell phones, tablets, hand held games, and other distracting and noise-making electronic devices at home or turn them completely off.



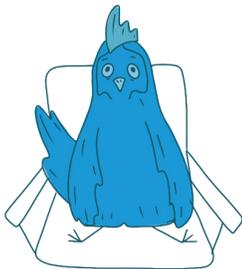
Don't talk with your neighbors during the play. It distracts people around you and the actors on stage.



The lights dimming and going out signal the audience to quiet down and settle in your seats: the play is about to begin.



During the curtain call remain in your seat and applaud because this is part of the performance too. The actors will come out on stage one more time to say thank you for your participation as an audience member.



Remain in your seat during the play. Please use the restroom before or after the show, as well as during intermission.



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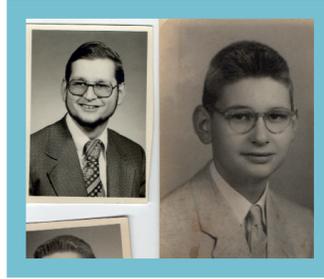
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# IN MEMORY

# AN SCT PIONEER



Silas Livingstone Morse IV was hired by SCT in 1985 during our days in the Poncho Theatre at the Woodland Park Zoo. At that point in our history, SCT had a full-time staff of 11 employees, a 280-seat venue and an annual audience of 36,000 people. Si served as a Technical Director where he worked closely with Production Stage Manager, Linda-Jo Greenberg, and Artistic Director Emerita, Linda Hartzell, to create stunning and imaginative sets throughout his tenure.

Silas is remembered as a skilled designer, collaborator, and as a dedicated figure that launched SCT to a new professional level. He believed that young audiences deserved the most sophisticated work and cared deeply about SCT's mission of providing *professional* theatre to children of all ages. He helped to set the standard for the great work that is still displayed on our stages today.

When Silas departed in 1998, Seattle Children's Theatre staff had grown to over 200 employees, more than doubled the seating capacity, and the annual audience size had grown to more than 286,000 people. **On behalf of all of us at Seattle Children's Theatre, we thank Silas Morse for his many great accomplishments and for being a pivotal force that helped shape SCT into the national leader it is today.**



Photo Description- Past SCT staff and Seattle arts leaders break ground for what would become the site of Seattle Children's Theatre at 201 Thomas St. Silas was a major consultant with the architects and contractors who built the Charlotte Martin Theatre, completed in 1993.

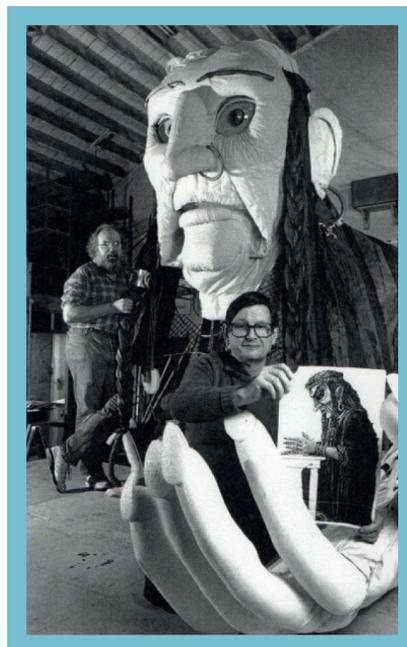


Photo Description- Silas Morse holding an original 20ft puppet design used in SCT's 93-94 season production of *Jack and the Beanstalk*.

This giant puppet required 5 actors to operate and even had an entire choreographed fight scene!

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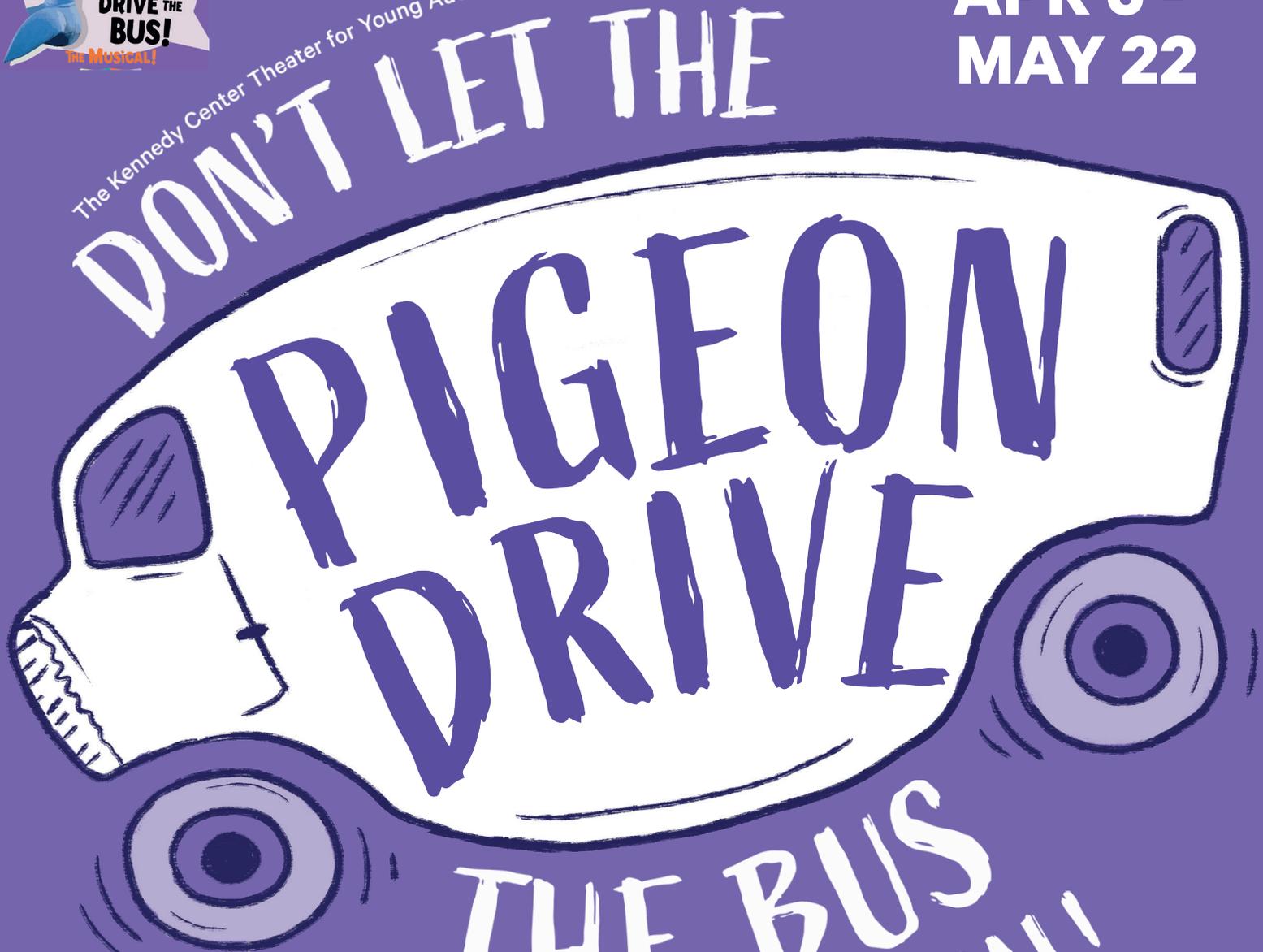
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